

Apollo's Banquet :

CONTAINING

Playford (17)

Instructions, and Variety of New Tunes, Ayres, Jiggs,
and several New SCOTCH Tunes

FOR THE

TREBLE-VIOLIN.

To which is added,
The Tunes of the newest French Dances, now used at Court and in Dancing-Schools.

The Sixth Edition,



with new Additions.

In the SAVOY: Printed by E. Jones, for Henry Playford at his Shop near the Temple Church, and at his House over-against the Blue-Ball in Arundel-Street in the Strand, 1690.

FOR THE
and several New Cotton
and Variety of New Tunes, Pipes

TREBLE-VIOLIN.

The first of the new offshoots, the *Journal of the American Medical Association*, was founded in 1900.



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and time and
then

1862-1863

To all Ingenious Lovers and Practitioners of MUSICK.



THE Treble-Violin is at this present the only Instrument in fashion, and the delight of most Young Practitioners in Musick for its chearful and sprightly Sound, in setting forth the new Airy Tunes of these Times; this Choice Banquet (being first Collected by Mr. John Playford, deceased) is replenished with variety of New and Delightful Tunes proper to this Instrument, and also to the Flute or Recorder, being most of the newest Tunes, Ayres and Jiggs, used at Court, and at the Publick Theatres: To which is added, the Tunes of the French Dances now used at Court and Dancing-Schools; being a Work very necessary to all that Play to Dancing, either in City or Country.

And also for the benefit of such Learners as live Remote from any Professed Teachers, there are in the following Pages set down (in the plainest Method could be invented) some Practical Rules and Instructions for Beginners, by which, since the first Publication hereof, several Persons have, only by these Instructions, attained to play indifferently well. And now the former Impression being sold off, and called upon for more, I have in this Sixth Edition left out some of the old Tunes, but in their places added twice as many new ones, with divers new Scotch Tunes; all which Tunes may properly be played also on the Flagelet, by such as are skill'd in the knowledge of pricking Tunes by Notes. The whole, as it is now Corrected and Published, I quest on not but will be kindly accepted by all Ingenious Lovers and Practitioners of MUSICK; which is the hearty desire of

Your Friend,

H. P.

Instructions for Beginners on the Treble-Violin.

Here are, for the benefit of such as desire to learn on the *Violin*, and may live in the Country far from any professed Teachers, set down these brief *Instructions*.

First, It is usual for the *Practitioners* to learn on the *Treble-Violin* by Ear; (but few there are that do so that ever attain to true stopping in Tune at first :) Therefore, for a more true and speedy way of learning to stop all Notes in Tune, here is a Rule set down by Letters on four Lines assigned to the four several Strings, by *Frets* and *Stops* on the Neck of the *Violin*, which is a way known to be used by the best Teachers in and about *London*, as a most sure and easie way for the first entering their Scholars; and after, to put them off when they became perfect in the knowledge of all the several Notes, and their true stopping in Tune. *Note*: That from the first Fret to the second, is a Semitone or half Note; but from the first to the third, is a whole Tone or perfect Note; and so is the third to the fifth.

For accomplishing of which, procure him of whom you buy your *Violin*, or some other Artiff, to tye five Frets on the Neck of your *Violin*, as is on the Neck of a *Viol* or *Lute*, at a true distance. Your *Violin* being thus fretted, it will be proper next to understand the way of Tying it, which is by Fifths, that is, five Notes each String higher than the other. For the better understanding of which, this Example hath the Letters upon the four Lines alluding to the four Strings of the *Violin*, viz. That *a* is the first Fret, *b* the second, *c* the third, &c. *a* is the String open, that is, the String unstopp'd.

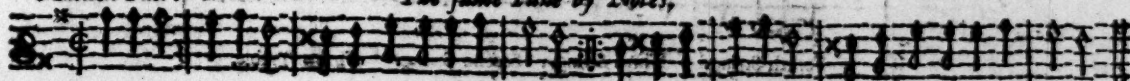
The four Strings, their Names, and the Frets.	Treble	1	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c	d	e	f	g	a	b	c</
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their places when single: It begins with three *e*'s alone on the second Fret of the Treble or highest String, and is to be stopt with the second Finger, and struck with the Bow three times; the fourth Letter is *a*, which is the String struck open; the fifth is *r* again, as before; the sixth is *f* upon the second String, stopt on the fifth Fret, and so forward: The same Tune being placed under it in Notes,



Maiden Fair.

The same Tune by Notes,



Of Tuning the VIOLIN.

Next, for the Tuning your *Violin*, there be two ways; first, by Fifths, which is most usual, and is Tuned, the Strings open; secondly, by Eighths, that is, by stopping the fifth Fret, which is *F*, *viz.* First, to wind up the Treble as high as it will bear without breaking, sound it with your Bow to the second, and you will hear it an Eighth to the Treble; which done, stop your Second in like manner in *f*, and tune your Third to that; and lastly, stop your Third in *f*, and tune your Fourth to that: When thus tuned, if you strike your Treble and Second together without stopping, you will find it a Fifth, and so the rest to be Fifths to each other. By this Rule your four Strings will be in Tune, and you may proceed to play those Tunes foregoing.

Another Example of Tuning the Violin.

By Fifths in Letters.



By Fifths in Notes.



By Eighths in Letters.



By Eighths in Notes.



Instructions for Beginners on the Treble-Violin.

Here are, for the benefit of such as desire to learn on the *Violin*, and may live in the Country far from any professed Teachers, set down these brief *Instructions*.

First, It is usual for the *Practitioners* to learn on the *Treble-Violin* by Ear; (but few there are that do so that ever attain to true stopping in Tune at first :) Therefore, for a more true and speedy way of learning to stop all Notes in Tune, here is a Rule set down by Letters on four Lin

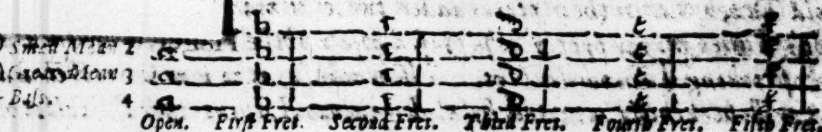
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FOXING

by Frets and Stops on the Neck of the *Violin*, which is a and about *London*, as a most sure and easie way for the them off when they became perfect in the knowledge of in Tune. Note: That from the first Fret to the second, first to the third, is a whole Tone or perfect Note; and so

of whom you buy your *Violin*, or some other Artiff, to tye on the Neck of a *Viol* or *Lute*, at a true distance. Your ext to understand the way of Tunning it, which is by Fifths, the other. For the better understanding of which, this nes alluding to the four Strings of the *Violin*, viz. That *b* is the String open, that is, the String unstopp'd.

their Names,
and the Frets.



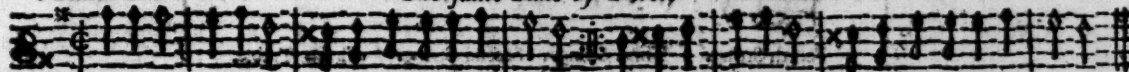
Thus in the following Example, which is a Tune, as the Letters are variously placed on the four Lines, some upon one Line, and some upon another; so they are to be stopt on the several Strings, according to their

their places when single: It begins with three *♯*'s alone on the second Fret of the Treble or highest String, and is to be stopt with the second Finger, and struck with the Bow three times; the fourth Letter is *a*, which is the String struck open; the fifth is *♯* again, as before; the sixth is *♯* upon the second String, stopt on the fifth Fret, and so forward: The same Tune being placed under it in Notes, according to the *Gamm-m*.



Maiden Fair.

The same Tune by Notes,



Of Tuning the VIOLIN.

Next, for the Tuning your *Violin*, there be two ways; first, by Fifths, which is most usual, and is Tuned, the Strings open; secondly, by Eighths, that is, by stopping the fifth Fret, which is *F*, *etc.* First, to wind up the Treble as high as it will bear without breaking, sound it with your Bow to the second, and you will hear it an Eighth to the Treble; which done, stop your Second in like manner in *♯*, and tune your Third to that; and lastly, stop your Third in *♯*, and tune your Fourth to that: When thus tuned, if you strike your Treble and Second together without stopping, you will find it a Fifth, and so the rest to be Fifths to each other. By this Rule your four Strings will be in Tune, and you may proceed to play those Tunes foregoing.

Another Example of Tuning the Violin.

By Fifths in Letters.

By Fifths in Notes.

By Eighths in Letters.

By Eighths in Notes.



An Example of the several Notes as they ascend on the four several Strings, from the lowest to the highest, by Letters and Notes.

By Letters.

Fourth String. Third String. Second String. First String.

By Notes.

Fourth String. Third String. Second String. First or Treble.

The Scale of Musick called the Gam-ut, being so much as contains the compass of Notes used on the Treble-Violin.

On the middle
five Lines and
their Spaces are
prick'd all Les-
sons, and if there
be Notes above
or below these,
they are supplied
by adding a
longer Line for
them above the
five Lines, or
else below the
five Lines, as
occasions may re-
quire.

cc sol fa
bb fa b mi
aa la mi re
gg sol re ut
F fa ut
E la
D la sol
C sol fa
B fa b mi
A la mi re
G sol re ut
F fa ut
E la mi
D fa sol re
C sol fa ut
B fa b mi
A la mi re
G sol re ut

Cliff.

Cliff.

This Scale or Gam-ut doth direct you to know the places of the Notes both in Lines and Spaces, above and under your assigned Cliff, which is commonly placed on the second Line, as the beginning of all Lessons or Tunes for the Treble-Violin, and is called, The G sol re ut or Treble Cliff.

As

As for distinguishing the *Flats* and *Sharps*, which express Semitones or half Sounds, the following Table doth direct: ♭ is marked for Flat, and makes the Note half a Tone or Sound lower, or (as we say) flatter; and the Sharp is marked thus ♯, which is half a Tone or Sound higher, as you will find in the Use by Frets or Stops; for the distance of two Frets is a whole Note, and from one Fret to the other is but an half Note.

An Example by Letters or Notes, ascending from the lowest Note of the fourth String, to the highest on the Treble, wherein the usual half Notes (Flats and Sharps) are expressed.

The fourth String, or Bass The third, or Great Mean. The second, or Small Mean. The first, or Treble.

By observing of this Rule, you may prick any Tune out of Notes into Letters, or out of Letters into Notes.

Lastly, it will be necessary to know the Names and Measure of every Note, as to their due proportion of keeping the true Time of Musick; for which, this following Example will direct you.

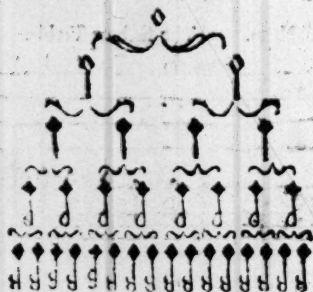
A Table of the Notes and their Names, with the Characters for Rests or Pauses, as they are usually marked.

Breve Semibreve Minims Crotchets Quavers Semiquavers Breve Rest Semibreve Rest Minim Rest Crotchet Rest Quarter Rest Semiq. Rest.

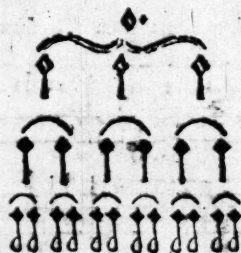
In *Musick* have been in use four or more Proportions of *Time*; but at present two is only usual, viz. First, the *Common* or *Semibreve* Time; secondly, the *Tripla* Time: The *Common* Time is multiplied from the *Semibreve* or whole Measure by Two's, whose Mark or Signature is thus *C*.

The *Tripla* Time is most used for *Galliards*, *Corams*, *Sarabands*, and *Jiggs*, whose Measure is by three *Minims*, or by three *Crotchets*, and the Signature is thus $\frac{C}{3}$.

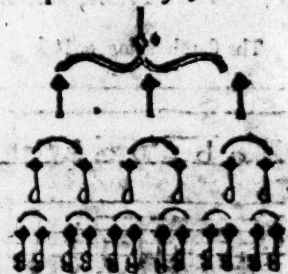
Common Time.



Tripla Time by 3 Minims.



Tripla Time by 3 Crotchets.



These several Notes have usually a Prick adjoyned to them, which augments that Note to which it is set to be half so much more in proportion: For Example; if a Prick be joyned to a *Minim*, then that *Minim* which was but two *Crotchets*, is by that made three, for prolongation of the Sound; and so the like with other Notes of greater or lesser Measure.

Note: When these *Tyes* \frown are put over two or three *Quavers* or *Semiquavers*, it signifies, That those Notes so tyed are to be slurr'd, or to be play'd with once drawing the Bow; and sometimes a *Tye* over two *Minims* or *Crotchets* both on the same Line or Space, is to joyn the same to make the Time perfect. This mark \surd is a *Direct* put at the end of the Line, to direct the first Note on the next.

If these foregoing necessary Rules (formerly made by Mr. *John Playford*) are well observed and put in practice, I doubt not but Ingenious Practitioners will reap benefit thereby: Which is the hearty desire and wish of

Your Friend H. P.

Choice new Tunes, Jiggs, and Dances, for the Treble Violin.

1 **T** He New Canaries. *See this tune in different keys among the N S*

2 **A** New Jigg.

3 **A** Northern Jigg.

4

M*R. Banister's Jigg, or, The Altitudes.*

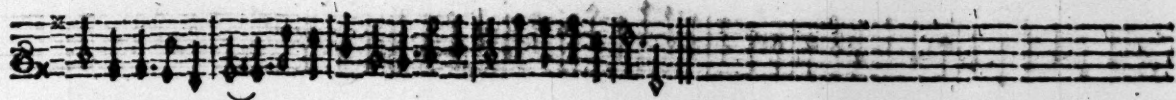
5

A*Jigg divided twelve ways.*

6 **I** *Nner Temple Jigg.*



Handwritten musical notation for the first system of 'Nner Temple Jigg'. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and sixteenth notes. The second staff provides a bass line with similar rhythmic patterns.



Continuation of the musical notation for 'Nner Temple Jigg', measures 5-8. The notation follows the same two-staff format with treble and bass clefs, maintaining the 6/8 time signature and key signature.

7 **M** *iddle Temple Jigg.*



Handwritten musical notation for the first system of 'Middle Temple Jigg'. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and sixteenth notes. The second staff provides a bass line with similar rhythmic patterns.

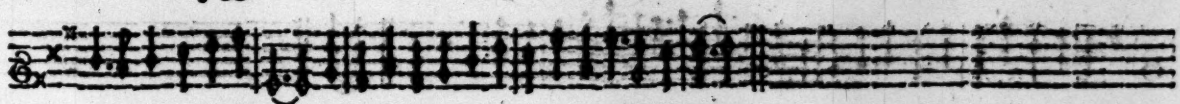


Continuation of the musical notation for 'Middle Temple Jigg', measures 5-8. The notation follows the same two-staff format with treble and bass clefs, maintaining the 6/8 time signature and key signature.

8 **L** *incolns-Im Jigg.*



Handwritten musical notation for the first system of 'Incolns-Im Jigg'. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and sixteenth notes. The second staff provides a bass line with similar rhythmic patterns.



Continuation of the musical notation for 'Incolns-Im Jigg', measures 5-8. The notation follows the same two-staff format with treble and bass clefs, maintaining the 6/8 time signature and key signature.

9 **G** *Rays-Im Jigg.*



Handwritten musical notation for the first system of 'Rays-Im Jigg'. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature 'C'. The melody starts with a quarter rest followed by a dotted quarter note, then continues with eighth and sixteenth notes. The second staff provides a bass line with similar rhythmic patterns.



Continuation of the musical notation for 'Rays-Im Jigg', measures 5-8. The notation follows the same two-staff format with treble and bass clefs, maintaining the 6/8 time signature and key signature.

10 **W** *Waltz's Jigg.*

11 **T** *He Dance in the Play of Macbeth.*

12 **A** *Theatre Jigg.*

13 **P** *Arthenia.*

*see this in Louis in Play-bill full
volume in 1864 page 16*

4 **T** **He Simerons Jigg.**

This musical piece is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

5 **T** **He Dancing Horle.**

This musical piece is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

6 **A** **Theatre Tune.**

This musical piece is written on two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

17

T

He Opera.

18

T

He Earl of Sandwich's Farewel.

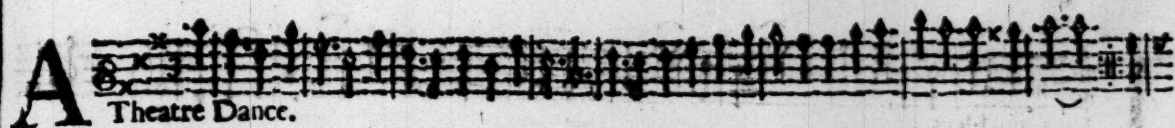
19

C

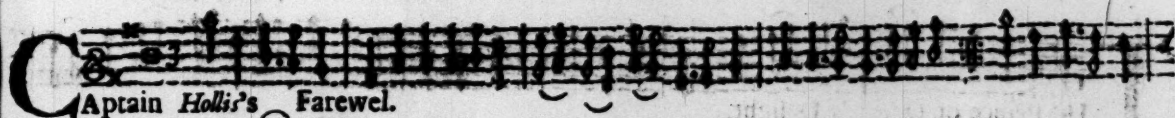
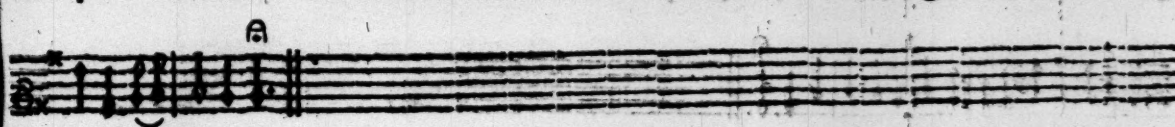
Aptain Digby's Farewel, or, Carman's Whistle.

4
from Elizabeth Piquet Book No 58 (quite a different one)

A Theatre Dance.

The first system of music for 'Theatre Dance' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a compact, rhythmic style with many beamed eighth and sixteenth notes.The second system continues the melody from the first system, maintaining the same treble clef and key signature.

C Aptain Hollis's Farewel.

The third system of music for 'Aptain Hollis's Farewel' begins with a new staff, treble clef, and key signature of one sharp. The melody is more melodic than the first piece, with some longer note values.The fourth system continues the melody for 'Aptain Hollis's Farewel'.The fifth system continues the melody for 'Aptain Hollis's Farewel' and ends with a double bar line.

T He Hobby-horse Dance.

The sixth system of music for 'He Hobby-horse Dance' begins with a new staff, treble clef, and key signature of one sharp. The melody is very rhythmic and repetitive, typical of a dance tune.The seventh system continues the melody for 'He Hobby-horse Dance'.The eighth system continues the melody for 'He Hobby-horse Dance' and ends with a double bar line.

See among the C

23 **T** 26
He Gun-Flect.

This block contains the first system of music for item 23. It begins with a large 'T' time signature, followed by a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. The melody is written on a single staff with various note values and rests, including some beamed sixteenth notes. The system ends with a double bar line.

26

This block contains the second system of music for item 23, continuing the melody from the first system. It features a treble clef and a key signature of one flat. The system ends with a double bar line.

24 **T** 27
He Prince of Orange's Delight.

This block contains the first system of music for item 24. It begins with a large 'T' time signature, followed by a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. The melody is written on a single staff with various note values and rests, including some beamed sixteenth notes. The system ends with a double bar line.

27

This block contains the second system of music for item 24, continuing the melody from the first system. It features a treble clef and a key signature of one flat. The system ends with a double bar line.

27

This block contains the third system of music for item 24, continuing the melody from the second system. It features a treble clef and a key signature of one flat. The system ends with a double bar line.

25. **M** 28
R. Farmer's Magot.

This block contains the first system of music for item 25. It begins with a large 'M' time signature, followed by a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. The melody is written on a single staff with various note values and rests, including some beamed sixteenth notes. The system ends with a double bar line.

28

This block contains the second system of music for item 25, continuing the melody from the first system. It features a treble clef and a key signature of one flat. The system ends with a double bar line.

28

This block contains the third system of music for item 25, continuing the melody from the second system. It features a treble clef and a key signature of one flat. The system ends with a double bar line.

26 **C**  

Ome Boys fill us, *Chorus* Let's make them all roar This poor sick of a Rumour That tickles the old score

27 **S**    

From 2^d song The virtuous Wife 4th 1639
 Awnes, no tall and noble race And lord no better than any one

28 **F**   

Y, nay, prithee *John*! no not quarrel then Let's be merry & drink a bout

29

P

Midlander. At the end of the day, I had a very good dinner at the hotel.

30

A

Scotch June.

31

A

Scotch Tune.

32 **A** Minuet.



Handwritten musical notation for measures 32 and 33. The first staff begins with a large 'A' and the title 'Minuet.' The music is in 3/4 time, featuring a melody of eighth and sixteenth notes. The second staff continues the melody.

33 **A** Theatre Tune.



Handwritten musical notation for measures 33 and 34. The first staff begins with a large 'A' and the title 'Theatre Tune.' The music is in 3/4 time, featuring a melody of eighth and sixteenth notes. The second staff continues the melody. The third staff shows the end of the piece with a double bar line.

34 **A** Round O.

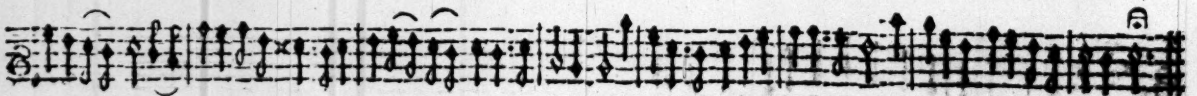
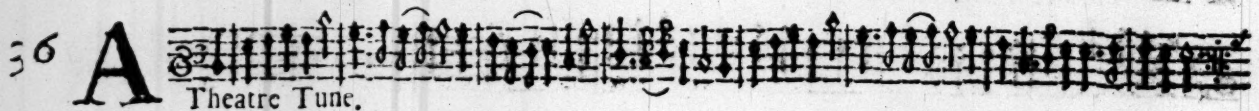


Handwritten musical notation for measures 34 and 35. The first staff begins with a large 'A' and the title 'Round O.' The music is in 3/4 time, featuring a melody of eighth and sixteenth notes. The second staff continues the melody. The third staff shows the end of the piece with a double bar line.

35 **A** Theatre Tune.



36 **A** Theatre Tune.

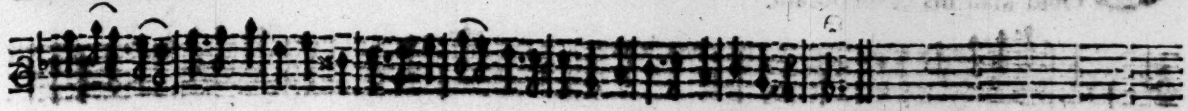


37 **A** Theatre Tune.



8

M *Inuet.*



9

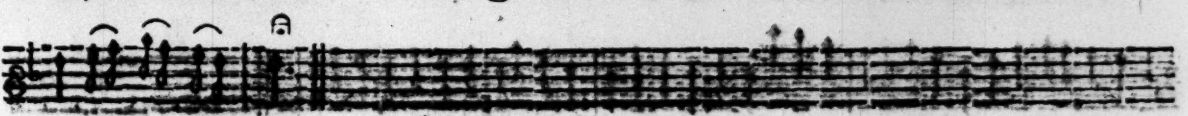
B *Read of Gad.*



*See the 2^d part of this Tune in
the 2^d part of the end
of the volume.*

10

Y *Oung femmy. was a lad.*



41

C

Ould Man his With obtain.



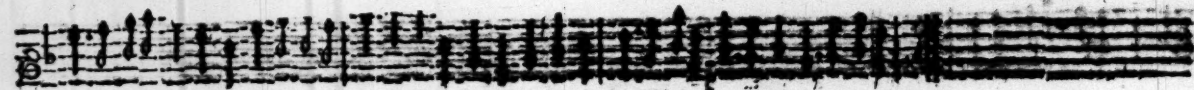
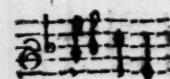
42

O

Ld

TIGHTLY

BOUND



M.S.

3 **A** Horn-pipe.



Handwritten musical notation for the Horn-pipe tune, measures 1 through 4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first measure starts with a common time signature 'C'.

4 **A** Theatre new Tune.



Handwritten musical notation for the Theatre new Tune, measures 1 through 4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first measure starts with a common time signature 'C'.

5 **A** New Scotch Tune.

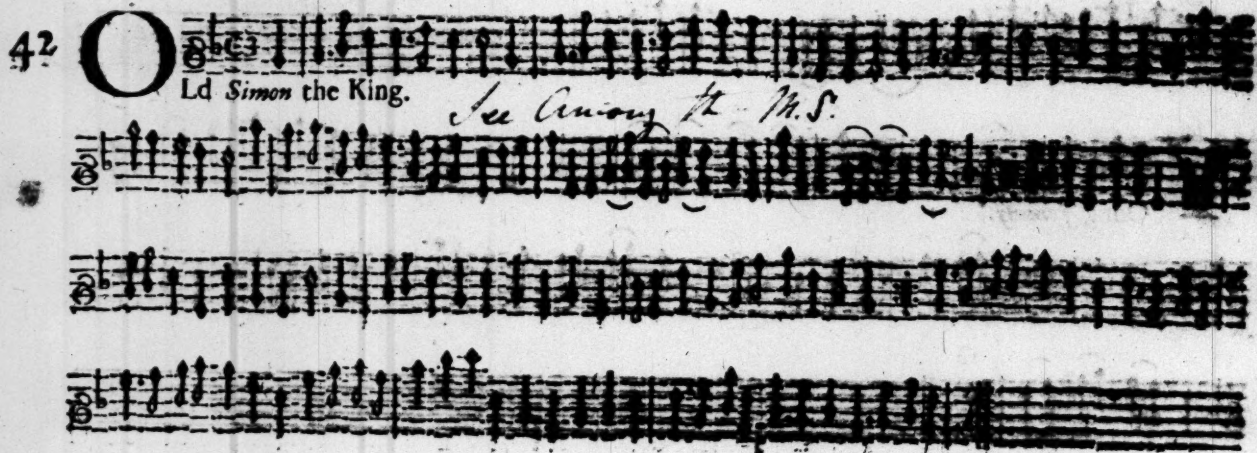


Handwritten musical notation for the New Scotch Tune, measures 1 through 4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The first measure starts with a common time signature 'C'.

41 **C**ould Man his With obtain.



42 **O**ld Simon the King. *See Among the M.S.*



3 **A** Horn-pipe.

This block contains the first system of music, labeled '3' and 'A'. The title 'Horn-pipe.' is written below the first staff. The system consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

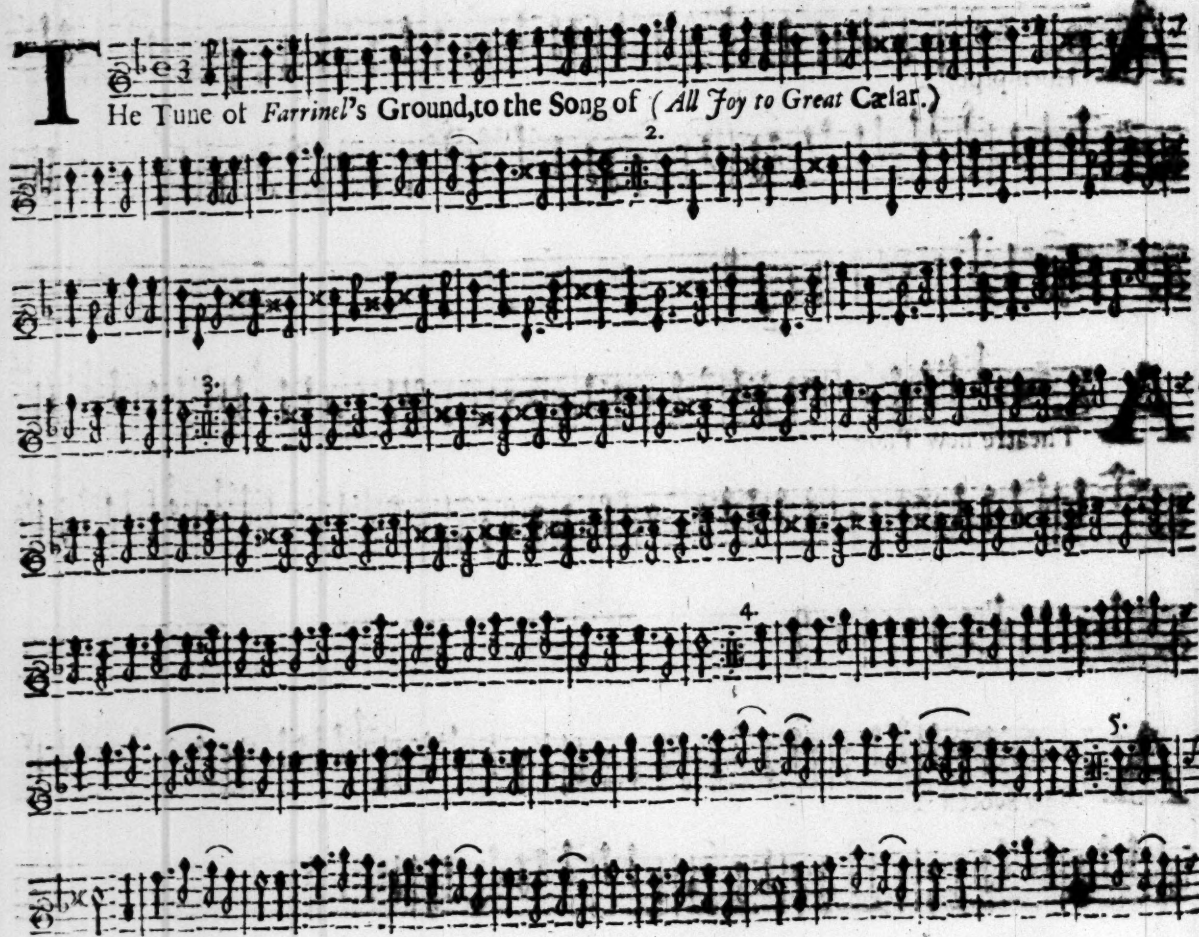
4 **A** Theatre new Tune.

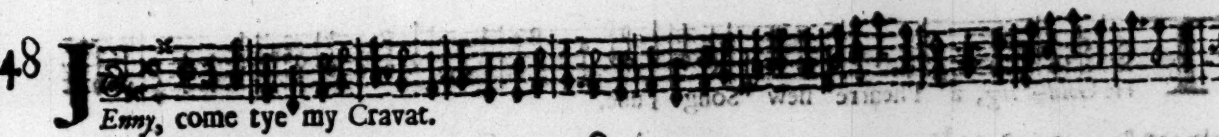
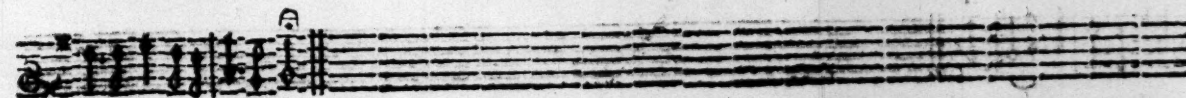
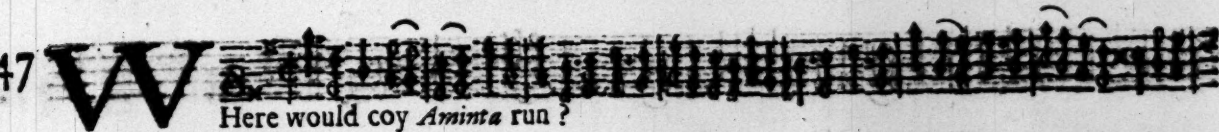
This block contains the second system of music, labeled '4' and 'A'. The title 'Theatre new Tune.' is written below the first staff. The system consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues the melodic line from the previous system, with the third staff ending with a double bar line.

5 **A** New Scotch Tune.

This block contains the third system of music, labeled '5' and 'A'. The title 'New Scotch Tune.' is written below the first staff. The system consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues the melodic line, with the second staff ending with a double bar line.

46

THe Tune of *Farrinel's* Ground, to the Song of (*All Joy to Great Caesar.*)



D

49

NOw the Tories, &c. or, *Royal James.*

50

S

Tate and Ambition.



51

T

He Gold—ing, a Theatre new Song Tune.



2

T He Knot.

Handwritten musical notation for the piece 'He Knot'. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single voice part. The second and third staves provide a harmonic accompaniment, likely for a lute or keyboard, using a similar notation style with many beamed notes.

3

H Am House, or Cherry Garden.

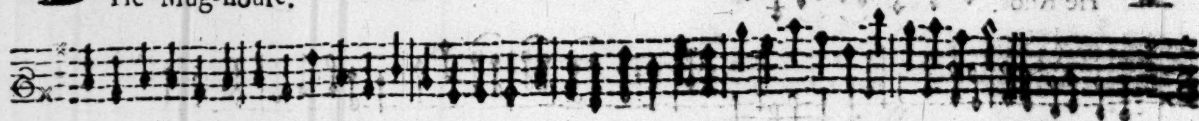
Handwritten musical notation for the piece 'Am House, or Cherry Garden'. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single voice part. The second and third staves provide a harmonic accompaniment, likely for a lute or keyboard, using a similar notation style with many beamed notes.

4

T He King of Poland.


Handwritten musical notation for the piece 'He King of Poland'. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single voice part. The second staff provides a harmonic accompaniment, likely for a lute or keyboard, using a similar notation style with many beamed notes.

55 **T**  9
He Mug-houfe.



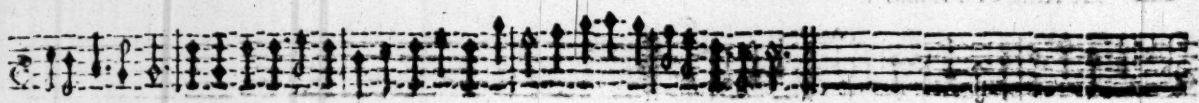
56 **P** 
Rince George's March.



57 **D** 
Uke of Grafion's March.



58 **A** 
Minuet.



9



He Scotch-man's Dance in *The Northern Lass.*



60



Passingalia.



61

N

Ew Serenade.



62

D

Like of Buccugh's Tune.



3 **A** Minuet.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, with a large initial 'A' marking the beginning of the piece.

K *Ingale; a new Tune.*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, with a large initial 'K' marking the beginning of the piece.

H *Edge-Lane.*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, with a large initial 'H' marking the beginning of the piece.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, continuing the piece from the first system.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, continuing the piece from the second system.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, continuing the piece from the third system.

66

T

O bed we'l go. (There was a lass of Cumber-land)



67

A

Scotch Horn-pipe.



68

T

He Shoe-maker, a Scotch Tune.

69

A

Scotch Tune.

70

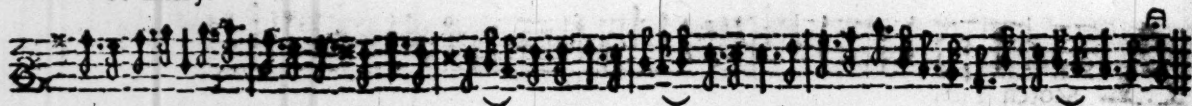
A

Scotch Tune.

The End of the First Part.


The Second Part of Apollo's Banquet, containing several new Tunes of French Dances
for the Treble Violin and Flute, performed at Court, and in Dancing Schools.

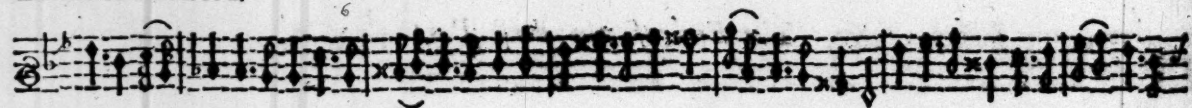
1 **A** 
N Entry.



2 **S** 
Araband.



3 **L** 
A Beauford.





4 **S** Araband.

Musical notation for item 4, 'Araband.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a style typical of early printed music, with many beamed eighth and sixteenth notes.

Continuation of the musical notation for item 4, 'Araband.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with beamed eighth and sixteenth notes.

5 **S** Araband.

Musical notation for item 5, 'Araband.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a style typical of early printed music, with many beamed eighth and sixteenth notes.

Continuation of the musical notation for item 5, 'Araband.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with beamed eighth and sixteenth notes.

6 **T** He Galliard.

Musical notation for item 6, 'He Galliard.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a style typical of early printed music, with many beamed eighth and sixteenth notes.

Continuation of the musical notation for item 6, 'He Galliard.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with beamed eighth and sixteenth notes.

7 **C** Orant: Sen. Baptif.

Musical notation for item 7, 'Orant: Sen. Baptif.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a style typical of early printed music, with many beamed eighth and sixteenth notes.

Continuation of the musical notation for item 7, 'Orant: Sen. Baptif.' It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with beamed eighth and sixteenth notes.

8 **M** Inuet Dolphin.



9 **B** Ore Versailles.



10 **N** Ew Bore Versailles.



11 **B** Ore Angletar.



2 **B** Ore Portugese.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line.

Continuation of the musical notation for 'Ore Portugese' on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with eighth and sixteenth notes, ending with a double bar line.

3 **B** Ore Madam.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line.

Continuation of the musical notation for 'Ore Madam' on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with eighth and sixteenth notes, ending with a double bar line.

4 **L** A Princess Royal.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line.

Continuation of the musical notation for 'A Princess Royal' on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with eighth and sixteenth notes, ending with a double bar line.

5 **L** A Fountainbleau.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line.

Continuation of the musical notation for 'A Fountainbleau' on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody continues with eighth and sixteenth notes, ending with a double bar line.

16 **L** *A Duchefs.*

17 **M** *Inuet Royal.*

18 **M** *Inuet Baptift.*

L A Madam.

The first system of music for 'A Madam.' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style typical of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, creating a rapid, flowing line. The system ends with a repeat sign.

The second system of music for 'A Madam.' continues the melody on a single staff with a treble clef and a key signature of one flat. It features similar rapid, beamed note patterns.

The third system of music for 'A Madam.' continues the melody on a single staff with a treble clef and a key signature of one flat. It includes a fermata over the final note of the system.

The fourth system of music for 'A Madam.' continues the melody on a single staff with a treble clef and a key signature of one flat. It includes first and second endings, marked with '1.' and '2.' above the staff.

M Inuet St. Andrew.

The first system of music for 'Inuet St. Andrew.' consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a style typical of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, creating a rapid, flowing line. The system ends with a repeat sign.

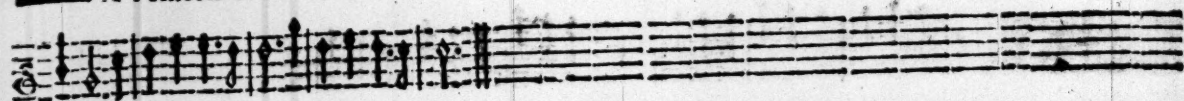

The second system of music for 'Inuet St. Andrew.' continues the melody on a single staff with a treble clef and a key signature of one flat. It features similar rapid, beamed note patterns.

The third system of music for 'Inuet St. Andrew.' continues the melody on a single staff with a treble clef and a key signature of one flat. It includes a fermata over the final note of the system.

M Inuet.

The first system of music for 'Inuet.' consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a style typical of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, creating a rapid, flowing line. The system ends with a repeat sign.

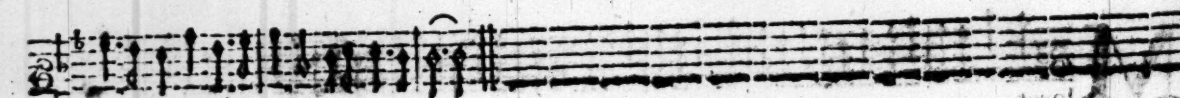
22 **L** *A Princeſs Orleance.*



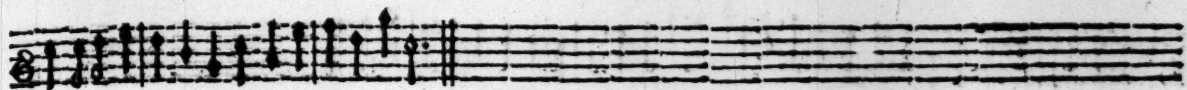
23 **M** *Inuet : Round O.*



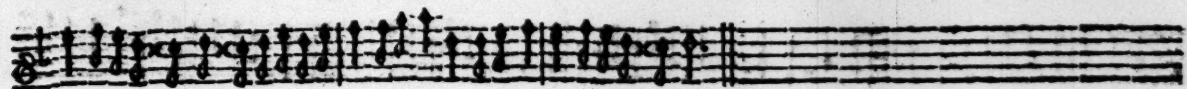
24 **C** *Orant.*



5 **M** Inuet.



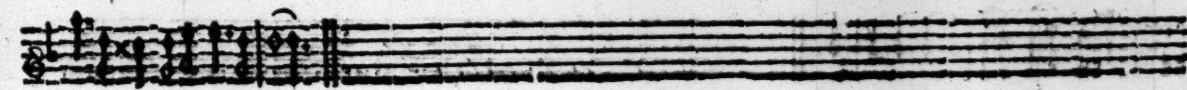
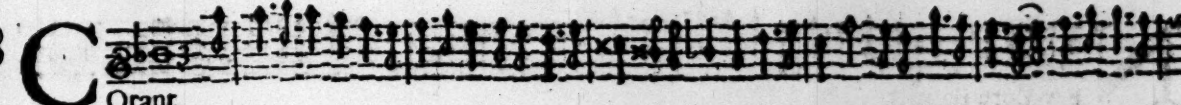
6 **M** Inuet.



7 **M** Inuet.



8 **C** Orant.



29 **C** Orant.

30 **P** Alpe.

31 **N** Ew Bore Baptift.

32 **M** Inuet.



33 **B** Ore.



34 **B** Ore.



35 **R** Ound O.



36

L

A Bell Princess.



37

N

Ew la Monmouth.





28 **B** Ore Baptift.

A handwritten musical score for the piece 'Ore Baptift.' It begins with a large, bold letter 'B' and the title 'Ore Baptift.' written below it. The music is written on two staves. The first staff contains a series of notes, and the second staff continues the melody with some notes beamed together. The notation is in a historical style, similar to the one above.

39

N

Ew Provo.



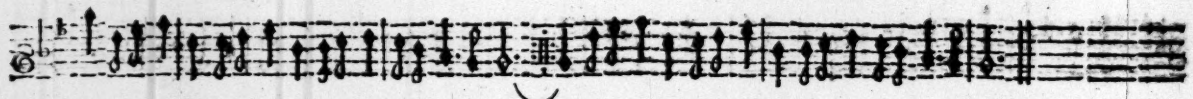
C Orant le Reyne.

Handwritten musical score for "Orant le Reyne." The piece is written on five staves in G major (one sharp) and 6/8 time. The notation includes various note values, rests, and bar lines. There are some handwritten annotations above the staves, including "x" marks and a "v" mark.

L A Modena.

Handwritten musical score for "A Modena." The piece is written on three staves in G major (one sharp) and 6/8 time. The notation includes various note values, rests, and bar lines. There are some handwritten annotations above the staves, including "x" marks and a "v" mark.

42 **L** A Catherine. *[Play every Strain twice.]*



43 **N** Ew la Monsieur.



4 **L** *A Princess.*

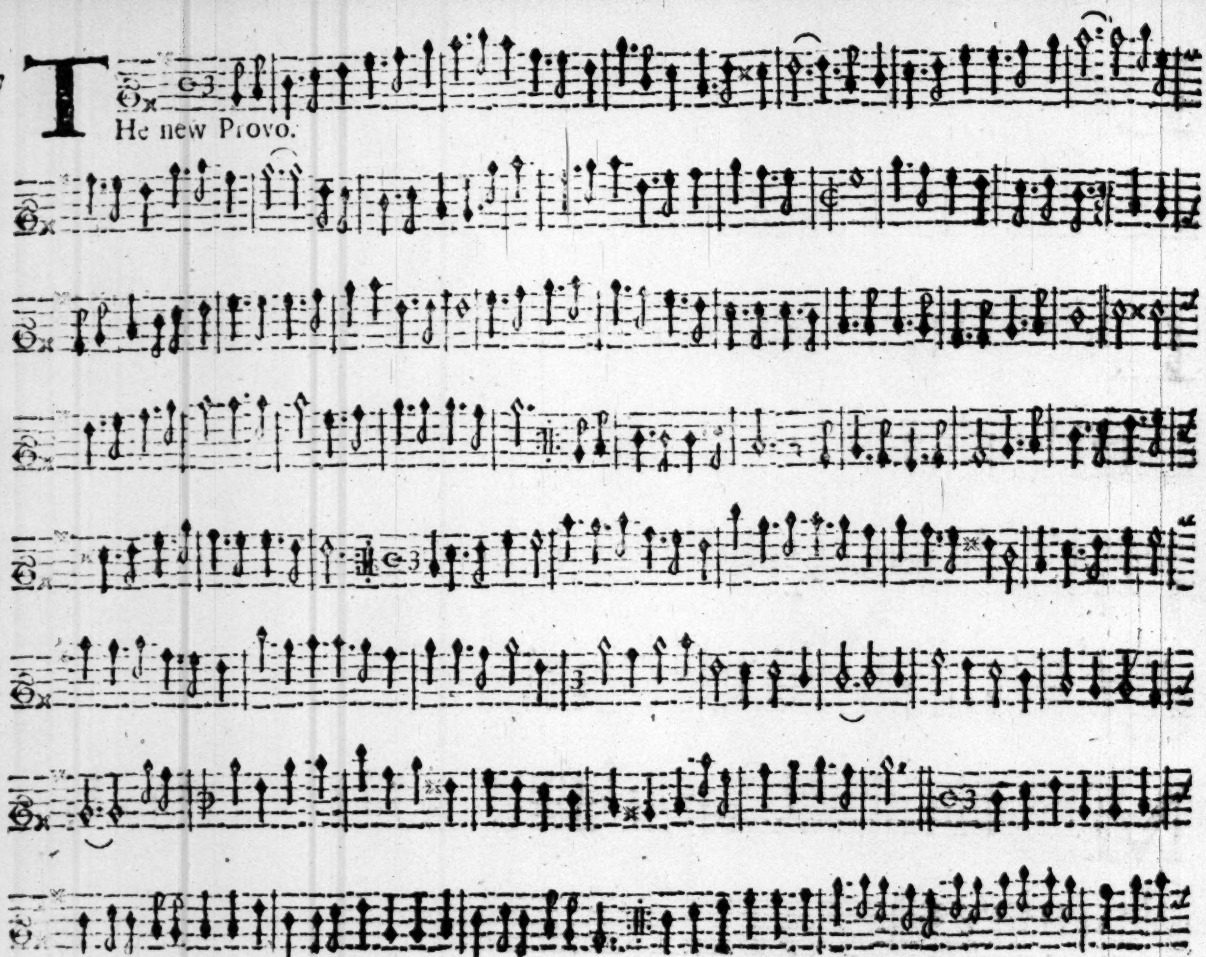
5 **L** *A Princess Ann.*

6 **M** *Inuet.*

47

T

He new Provo.



48



48 **C** Orant la Grand-Britain.



49

L

A ben Cavalier.



50

N

Ew la Dolphiu.



51 **L** A Prince.

This musical score is for a piece titled 'A Prince'. It begins with a large capital letter 'L' on the first staff. The music is written in a single system across four staves. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign.

52 **N** Ew la Duchefs.

This musical score is for a piece titled 'Ew la Duchefs'. It begins with a large capital letter 'N' on the first staff. The music is written in a single system across four staves. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat), and the time signature is common time (C). The piece includes a section marked 'Slow.' and concludes with a double bar line and a repeat sign.

53 **B** 
Ore le Reyne.


Bri.k. *Slow.*



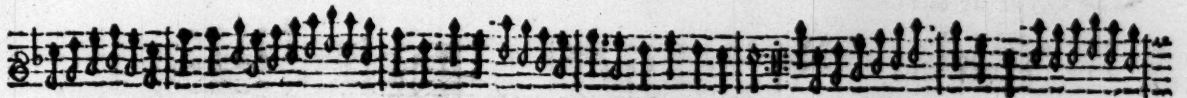
54 **L** 
A Buchan.



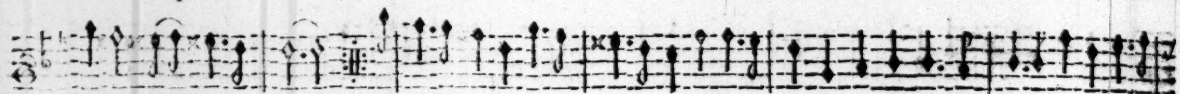


55 **L** 
A Doncalter.





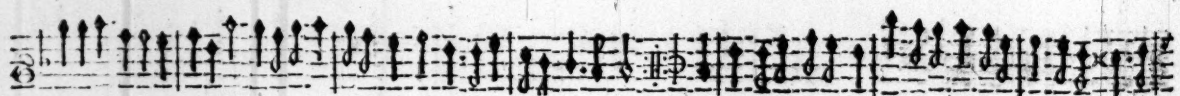
57 **L** *A Dolphin.*



58 **L** *A Monmouth.*



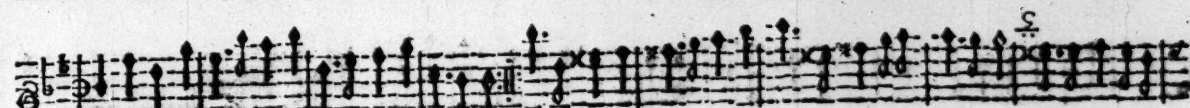
59 **C** *Orant de la Force.*



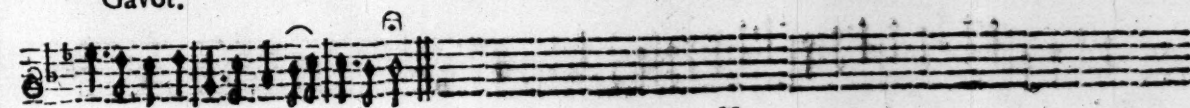
T He Brauls.



Leading Brail.



Gavor.



H

T

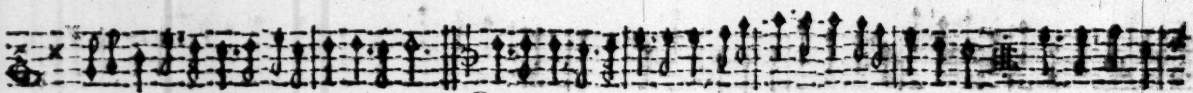
He new Brauls.



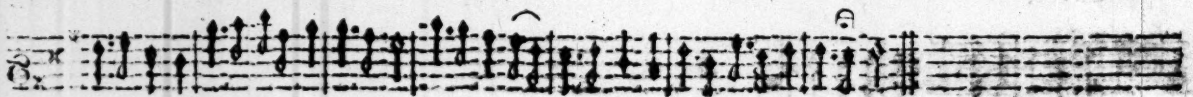
Second Braul.



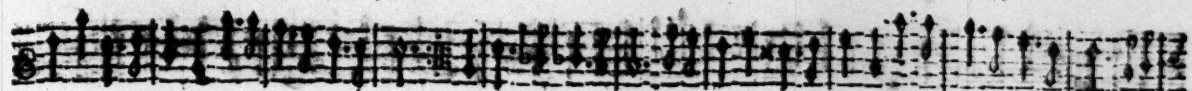
Leading Braul.



Gayot.



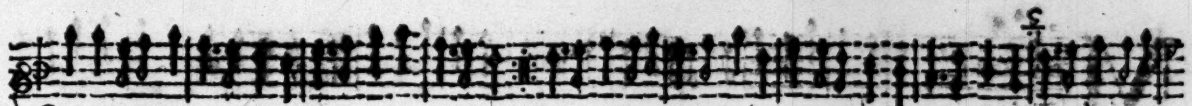
T He Brauls, by Monsieur Peasable,



Second Brail.




Leading Brail.



Gavot.



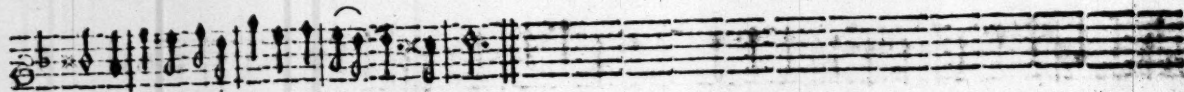
63 **C** 
Orant.



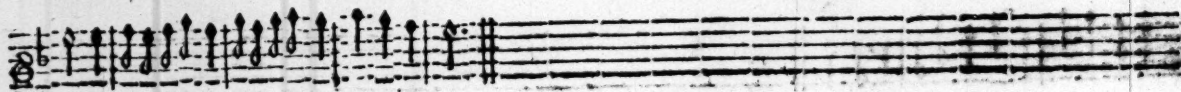
64 **B** 
Ore.



65 **S** 
Arabaud.



66 **M** 
Inuet.



67

A

Serauade,



68

A

Scorch Tune.



69

A

Scorch Tune.



70

A

Scotch Tune.



71

A

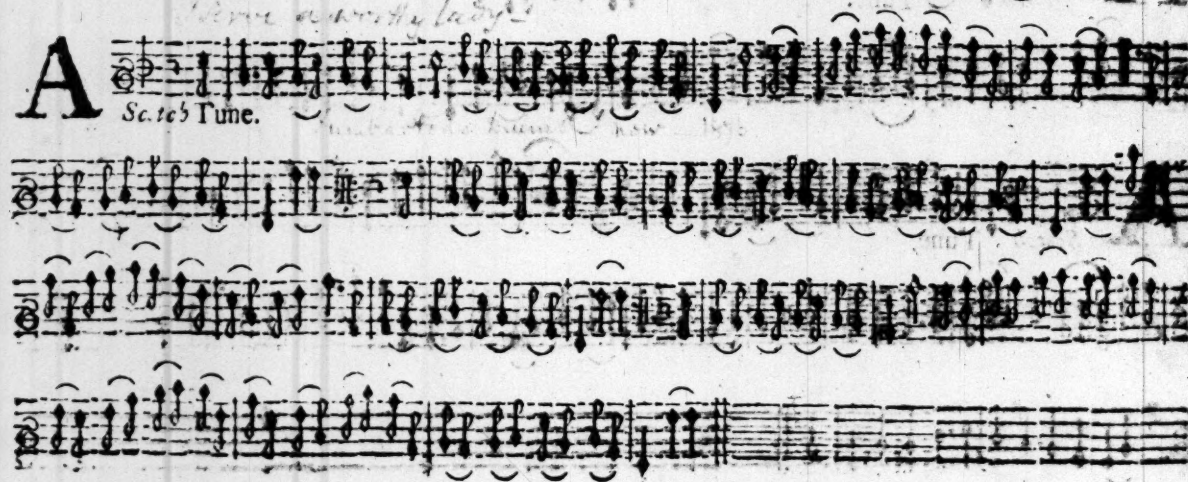
Scotch Tune.



72

A

Scotch Tune.



3 **A** *Scotch Tune.*

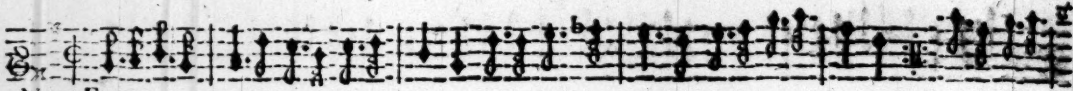
This block contains the first system of a handwritten musical score. It begins with a large capital letter 'A' and the text 'Scotch Tune.' written below it. The music is written on five staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. The notation consists of eighth and sixteenth notes, many of which are beamed together in groups. The subsequent staves continue this melodic line, with some staves featuring a '2' above the first measure, possibly indicating a second ending or a specific fingering. The paper shows signs of age, including some staining and wear along the edges.

4 **A** *Scotch Tune.*

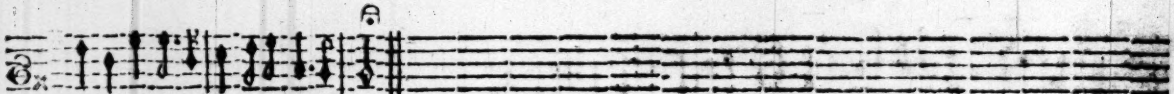
This block contains the second system of the handwritten musical score. It begins with a large capital letter 'A' and the text 'Scotch Tune.' written below it. The music continues on five staves. The notation is consistent with the first system, featuring beamed eighth and sixteenth notes. The staves are numbered '11' through '15' at the beginning of each line. The music concludes with a double bar line and repeat dots at the end of the fifth staff.

The End of the Second Part.

The Third Part of *Apollo's Banquet*, containing several of the newest Tunes of Dances
for the *Trebble-Violin* and *Flute*, now in use at Court and in Dancing-Schools.

1 **A**  **New Entry.**

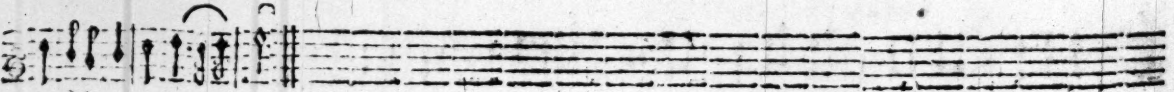




2 **A**  **New Ayre.**



3 **M**  **Inuet.**



Mary Cook - The Flower of Yarrow - See Atkinson's MS 1694 -

4 **L** Ong cold Nights.

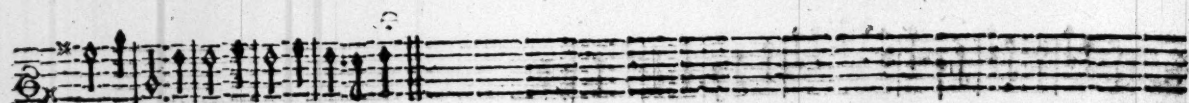
5 **S** Econd Part of Bread of Gad.

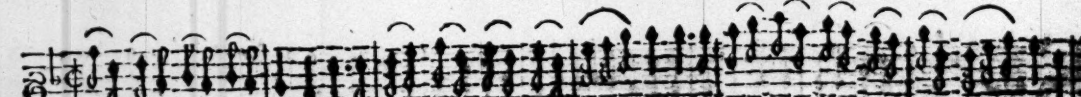
See the 1st part at the beginning, 39.

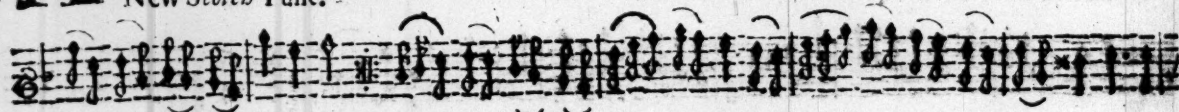
6 **A** New Scotch Tune.

7 **A**  *Scotch Tune by Mr. Dyer.*



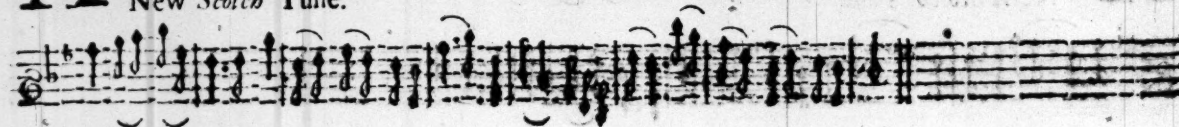


8 **A**  *New Scotch Tune.*





9 **A**  *New Scotch Tune.*

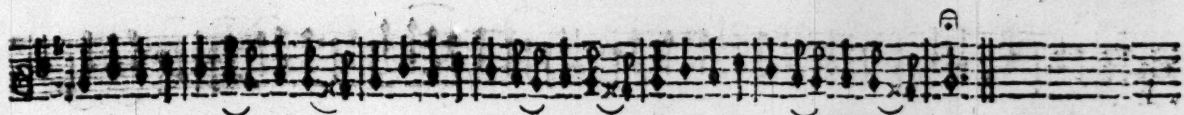


See the Scotchman Dance in the

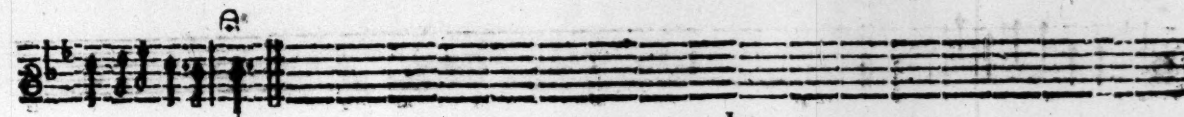
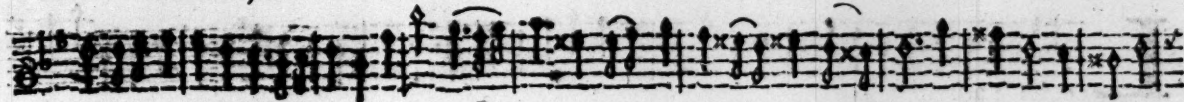
*2. Vol. 1. Plate 1. No. 1
5-9. See note
the same name.*



He Northern Lads.



He Banditti; a Round O.



12

A

Jigg.



13

M

R. H. Purcell's Jigg.



14

L

Ondon Ladies. (You Ladies of London)



5 **I** *N a Defart in Greenland.*

The musical notation for 'N a Defart in Greenland.' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line.

16 **A** *New Bore.*

The musical notation for 'New Bore.' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line. There is a small 'S' marking above the staff near the end.

17 **H** *Ampton-Court.*

The musical notation for 'Ampton-Court.' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line. The third staff continues the melody with similar rhythmic patterns, ending with a double bar line. There are first and second endings marked '1.' and '2.' above the first staff.

18

A

Farewel.



19

M

Tauer.



20

P

Alpe.



1 **T** He Ann.

2 **C** Orant.

3 **B** Ore.

24

T He Princels.

Bore.

Saraband.

Canaries.

S.

25

M Inuct.

6 **T** Ricatrees.



Handwritten musical notation for measures 6 and 7. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic values.

7 **M** Inuet.



Handwritten musical notation for measures 8 and 9. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody continues with eighth and sixteenth notes. The second staff continues the melody.

8 **A** New French Dance. Bore.



Handwritten musical notation for measures 10 through 13. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is marked "New French Dance." and "Bore." The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and is marked "Minuet." and "K".

29

A

New French Dance.



Bore.

30

M

Inuet.



31 **M** Inuet.



32 **R** Igadoon.



33 **A** N Entry.



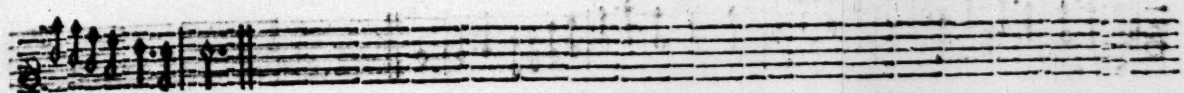
K 2

34 **M** *Inuet.*

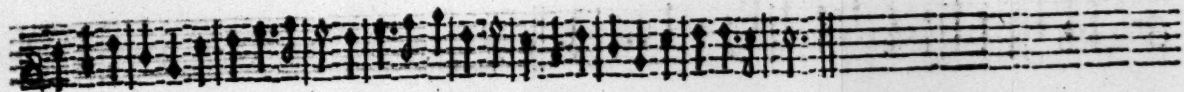
35 **M** *Inuet.*

36 **P** *Alpe.*

37 **B** Ore.



38 **M** Inuet.



39 **M** Inuet.



40 **A** N Entry.

This block contains the musical notation for 'N Entry', numbered 40. It consists of three staves of music in a treble clef with a key signature of one flat (B-flat). The first staff begins with a large capital letter 'A'. The notation is dense, featuring many sixteenth and thirty-second notes, with some rests and accidentals. The second and third staves continue the melodic line.

41 **M** Inuet.

This block contains the musical notation for 'Inuet', numbered 41. It consists of two staves of music in a treble clef with a key signature of one flat. The first staff begins with a large capital letter 'M'. The notation is similar to the previous piece, with many sixteenth and thirty-second notes. The second staff continues the melody.

42 **A** New Italian Ground.

This block contains the musical notation for 'New Italian Ground', numbered 42. It consists of three staves of music in a treble clef with a key signature of one flat. The first staff begins with a large capital letter 'A'. The notation is dense, featuring many sixteenth and thirty-second notes, with some rests and accidentals. The second and third staves continue the melodic line.

The Ground Bass.

3 **T** Om Morecock.

The first system of music for 'Om Morecock' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. The piece concludes with a double bar line.

The second system of music continues the melody from the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

The third system of music continues the melody, ending with a double bar line.

4 **M** R. Mountfort's Delight.

The first system of music for 'R. Mountfort's Delight' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. The piece concludes with a double bar line.

The second system of music continues the melody from the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

The third system of music continues the melody, ending with a double bar line.

5 **L** Illi Barlett.

The first system of music for 'Illi Barlett' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed pairs. The piece concludes with a double bar line.

The second system of music continues the melody from the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

46

A

New Tunc.



47

C

Ffachio's Farewel.



48

A

N English March, by Mr. Akeroyde.



This Mr. Akeroyde seems to have been a fair
 Composer of Songs. See the Old Books of Songs Printed
 in England.

9 **H** Orn-pipe.

0 **H** Orn-pipe.

1 **V** Hy is your faith—ful Slave disdain'd.

63 **M** *Edburn's March.*

Handwritten musical notation for 'Edburn's March' on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The second and third staves continue the melody. A fermata is placed over the final note of the third staff.

64 **C** *Lowns Dance.*

Handwritten musical notation for 'Lowns Dance' on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes. The second and third staves continue the melody. A fermata is placed over the final note of the third staff.

65 **V** *Ulcen's Dance.*

Handwritten musical notation for 'Ulcen's Dance' on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes. The second staff continues the melody. A fermata is placed over the final note of the second staff.

60 **I** *Often for my Jenny Strove.*

The musical notation for 'Often for my Jenny Strove' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and a repeat sign.

61 **A** *New Rigadoon.*

The musical notation for 'New Rigadoon' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and a repeat sign.

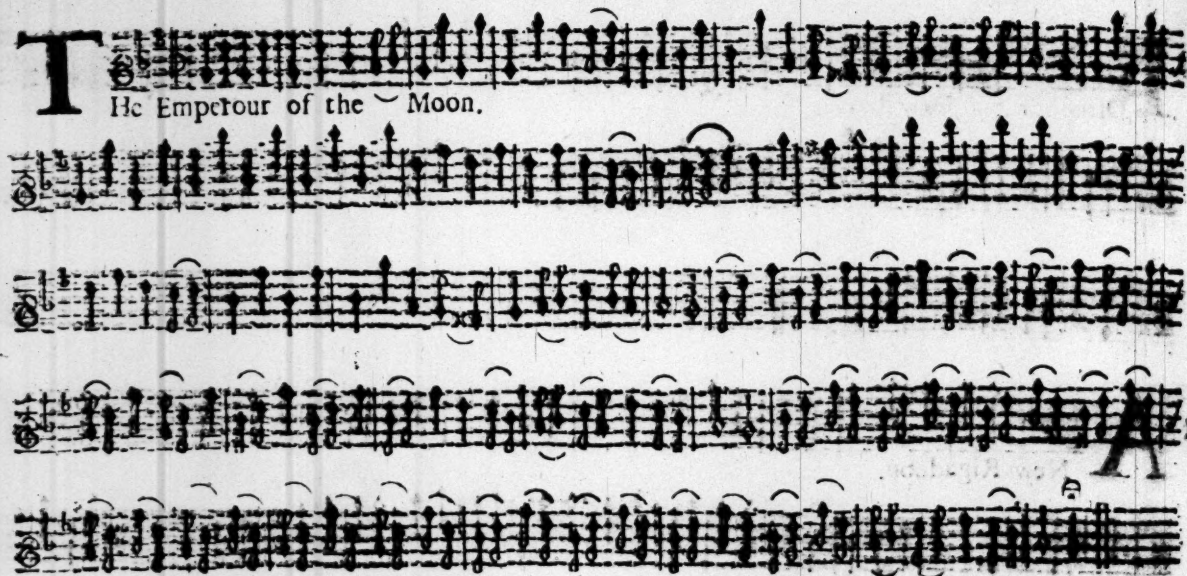
62 **M** *Inuet.*

The musical notation for 'Inuet' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody, ending with a double bar line and a repeat sign.

52

T

He Emperour of the Moon.



53

A

New Tune.



66 **C** **Lowns Dance.**

This block contains the first system of music for 'Lowns Dance'. It begins with a large capital 'C' and a treble clef. The notation consists of a single staff with a series of eighth and sixteenth notes, some beamed together. There are some markings above the staff, possibly indicating fingerings or ornaments.

This block contains the second system of music for 'Lowns Dance', continuing the melodic line from the first system.

This block contains the third system of music for 'Lowns Dance'. It ends with a double bar line and a repeat sign.

67 **R** **Ound O.**

This block contains the first system of music for 'Ound O.'. It begins with a large capital 'R' and a treble clef. The notation is more complex, featuring many beamed sixteenth and thirty-second notes, suggesting a faster tempo or a more intricate melody.

This block contains the second system of music for 'Ound O.', continuing the fast-paced melodic line.

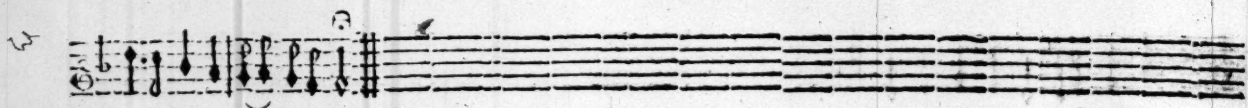
68 **A** **New Tune.**

This block contains the first system of music for 'New Tune.'. It begins with a large capital 'A' and a treble clef. The notation consists of a series of eighth and sixteenth notes, some beamed together.

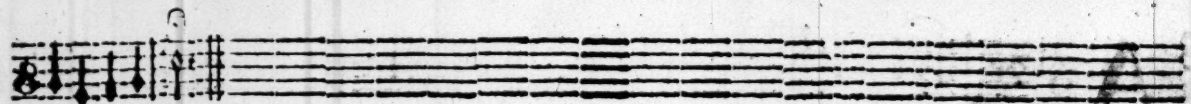
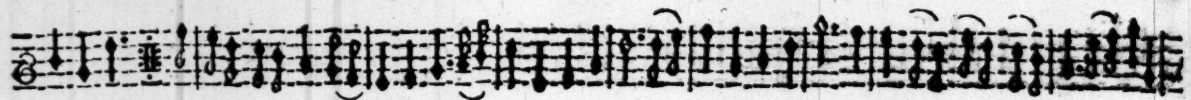
This block contains the second system of music for 'New Tune.', continuing the melodic line.

This block contains the third system of music for 'New Tune.'. It ends with a double bar line and a repeat sign.

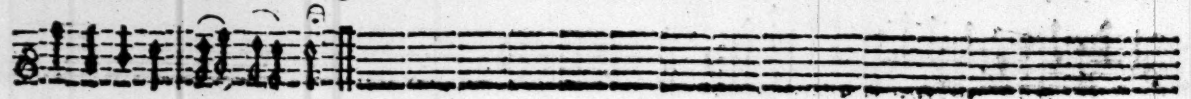
57 **F** *Airest Work of happy Nature.*



58 **S** *Abina in the dead of Night.*

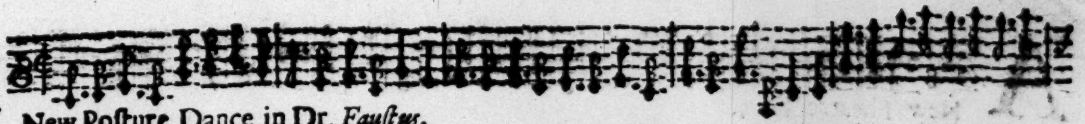


59 **S** *Nvia now your Scorn give over.*

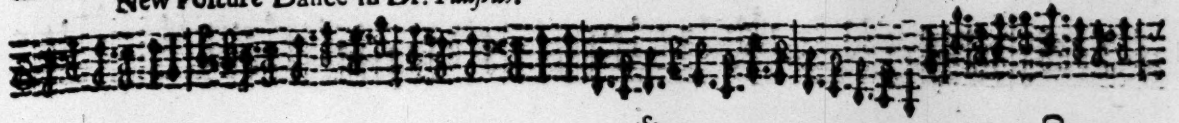


4

A



New Posture Dance in Dr. *Faustus*.



5

A

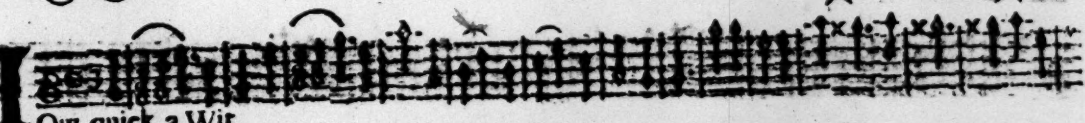


Scotch Minuet.

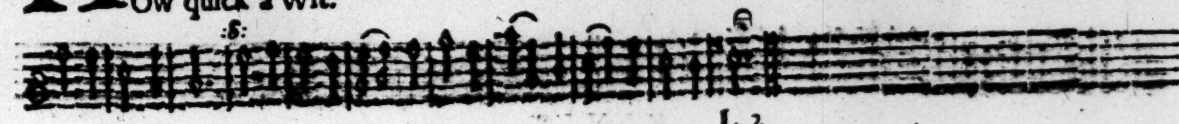


56

H



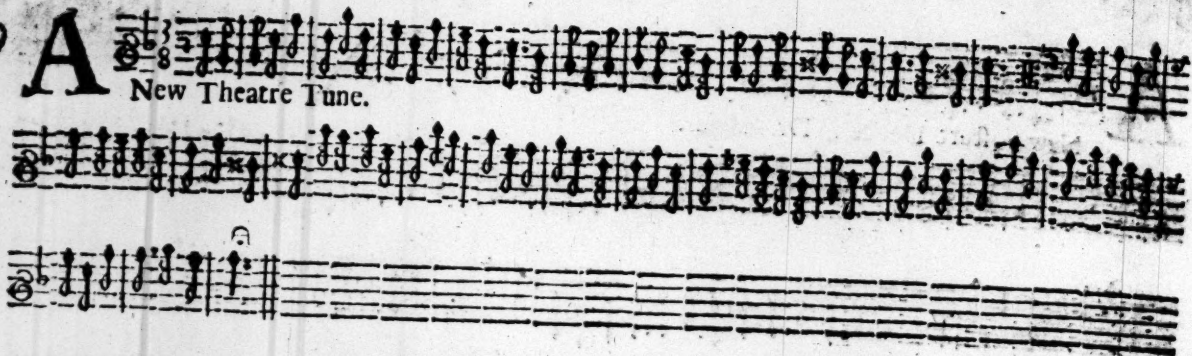
Ow quick a Wit.



69

A

New Theatre Tune.



70

A

New Tune.



71

R

Ound O.



F N N I S
ADE 77
MUSEUM

